1: Longrigg G-4, 5 (ca. 1915-1940) MH1 Iraq MH1

antiquities, Kurdish lore and tribal traditions, some of whom had produced monographs of interest and value. Returning graduates from foreign universities had reached, at the least, the standard indicated by their doctorates, but few had been attracted by the deeper or more humane culture of the West. The study of Islamic dogma and history was still practised in both Sunni and Shi'i circles of the professional divines, and still attracted pupils; but its seeming divorce from the living world repelled the more active and vital of the rising generation; it offered a career less interesting than the professions or politics; and its appeal was without force to a society in which Islam seemed to have lost much (and in politics nearly all) of its hold. Professional standards, on the other hand, in medicine, archaeology, police and military studies, engineering, economics, and the applied sciences had risen beyond comparison above those of a generation earlier, and gave scope for the best qualities of the 'Iraqi mind.

The output of original literary work was small. The modern (linotype) presses installed since the Second World War produced mainly governmental or institutional works or pamphlets, largely educational. Western publishing methods were not in use; books were printed at the author's expense and sold with difficulty through a bookseller; workmanship in book production, especially in binding and illustration, was notably poor. The lack of demand (especially after the Jewish exodus), the unwillingness of the rich to patronize letters, and at times a capricious censorship, had discouraged writers; there were but humble traces of creative effort, and these confined to the fields of poetry (in which 'Iraq had always held its own in the Arab world) and to a lesser extent of fiction writing; women writers had earned a place in both. Interest in contemporary Arabic literature other than newspapers was slight, and the study of earlier Arabic works, though regarded as something of a national asset, did not greatly attract a younger generation, who preferred the writings of modern Europe. The dozen of monthly or quarterly magazines, which appeared at Ḥilla, Mosul, Baṣra, Najf, Arbil, and Kirkuk as well as at Baghdad, were in most cases the organs of various societies or government departments, and though competently written they had few subscribers and no great literary pretension. Kurdish literary activity, though on a diminutive scale, was of vitality and promise. 'Iraqi artists, on the other hand, were producing work of some interest, if almost wholly Western in inspiration; musical and dramatic studies were pursued at the Institute of Fine Arts, and more than one 'Iraqi musician—and at least one 'Iraqi cinema actress—had attained a creditable place.

The circumstances of its public life and the lively intelligence of